

FREE

NOV. 1979  
VOL. 2  
NO. 7

# It's Only ROCK'N'ROLL



# RIOT

ROCKABILLY★1979 OPINION POLL★AXE



# ROCKABILLY FROM ENGLAND!?! by Clyde Kimsey

Last month Hallelujah Hollywood a popular local disco played host to a different kind of sound—Rockabilly. Rockabilly as performed by an English group called Crazy Cavan 'n' the Rhythm Rockers.

In case you're wondering, rockabilly is a combination of fast, energetic, simple rock with country and hillbilly roots. Along with rhythm and blues it was 'the sound of the fifties'.

The most popular rockabilly performer was, of course, Elvis Presley in his early years with Sam Phillips' Sun Label out of Memphis. Other giants of this music were Jerry Lee Lewis and Carl Perkins who began their careers on Sun.

Rockabilly's peak years were during 1955-59. It was a large part of the foundation of rock and is still valid today. Like all forms of early rock, it was born in America. But the first rock'n'roll wave died by 1959 because most Americans lost interest in its raw energy and anyway the record industry was making it more palatable to all ages. (i.e. less dangerous) and therefore more commercial. Pat Boone replaced Jerry Lee and Elvis began making Hal Willis flicks. Thousands of distraught fans and relieved parents assumed rock'n'roll's main force was gone for good.



photo by Clyde Kimsey

## Rockabilly Resurrected!

But meanwhile, in England thousands of '50s-styled rockers or "Teds", as they were called, missed American rockabilly and tried to create some of their own to keep it alive. Crazy Cavan 'n' the Rhythm Rockers still try to keep it alive even now on the brink of the '80s.

Crazy Cavan Grogan plays straight but innovative rockabilly and feels that the '50s style of rock'n'roll was "gut-sier". And that other forms have lost the "sincerity and frankness" that rock'n'roll once had. Grogan and other Teds considered rockabilly and the '50s sound the "only true rock'n'roll". They

even rejected the British Invasion sound and thought that The Beatles and almost all post-1964 rock bands were "too polished and not raw enough".

Although Grogan likes his music raw and straight-forward, he and the other Teds dislike the current punk/new wave scene. They do, however, respect it for bringing back live music to the people and for their uncomplicated non-businesslike approach that they have toward music and their fans. Many new Teds are yesterdays punks who are discovering rockabilly for the first time.

While Crazy Cavan 'n' the Rhythm Rockers play '50s music they're a far cry from a nostalgia band like Sha-Na-Na or Flash Cadillac. Their exuberance far exceeds Robert Gordon's '50s stance, for as good as he is, he doesn't have the rawness and the beat Crazy Cavan possesses so naturally.

The Rhythm Rockers are the most popular rockabilly band in England presently, England has always retained an interest in rockabilly music but now it's generating even more interest as bands like Robert Gordon and Rockpile gain attention.

Crazy Cavan and Co. was started in 1969 and have five albums out. Unfortunately, they are still on the small English label *Charly* and are hard to find in the U.S., but are certainly worth the search. Although Crazy Cavan and other rockabilly bands are gaining popularity, they have yet to make a dent in even the lower rungs of the pop charts. Cavan blames this on the fact that "it's so different from what today's kids are used to hearing". He blames radio for not playing rockabilly and feels that more people would like it if given more opportunity to hear it.

David Frost often plays rockabilly records of his rock history show Backbeat every Tuesday night from 8-9 on KRTU-91.7 FM ★



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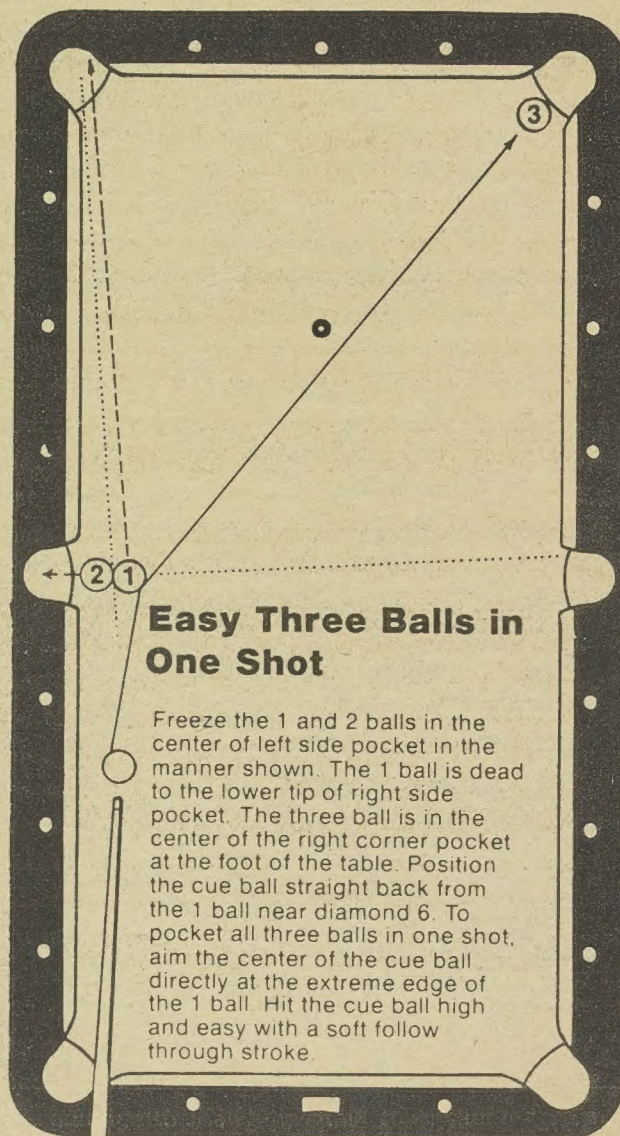
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photo by Robbin Cresswell

## THE ALTERNATIVE

by Ron Young

If you walk into Apple Records and you get the distinct feeling that you're entering someone's home, it's because owner-proprietor Monte Martinez wants to convey a casual atmosphere at his unique record store. It's unique because Martinez specializes in used, hard to find, and rare records. But it's also different in that Martinez does in fact live at his place of business.

Residing at the same place at which one does business underlines Martinez's basic philosophy that anyone with a limited income who wants to start his own business can do so if he's willing to make a few sacrifices, such as having to live where you work and the inconveniences that sometimes causes.

"I got the idea for a store of this type for San Antonio when I made a trip to Dallas in 1976 and saw a larger used record store for which I modeled Apple on. I thought that was really helping people out a lot because it was going back to the barter system of doing business and dealing more with customers as individuals. We trade two albums for one of ours. We also buy albums from customers and go on buying sprees to flea markets, garage sales, and other used record stores in order to acquire stock," Monte said.

"Another thing that shows we're different from regular retail stores is that we'll help people find records that they're having trouble locating. Often they're looking for an album that, because it has stopped being a good seller, the record company has quit making. So we tell them why they

can't find it and that we'll try to. Most of them are grateful for this individual service. And due to the fact that we put a lot of time and acquired knowledge of what to look for and how to find it we can just about set whatever price we want to on a particular record. Although, you have to be careful since you're dealing with people's emotions. But with that personal relationship that's developed with our customers it gives me a great feeling of achievement."

One thing that customers who buy used records worry about is the condition of a record that has had a former owner. But here again Apple Records deals with that problem differently as you might expect.

"I treat our customers the way that I would want to be treated by them. The records we buy have to be playable first of all and that's what we look for when we buy albums as well as sell them. Secondly we have to purchase only albums by artists we think will sell in our store and that is mainly hard rock music, although many of our customers, I've noticed lately, are into the more laid-back music of Jackson Browne and people like that," Monte related. "But the main things that keeps customers coming back is the guarantee of condition and the fact that they can buy three good used albums for the price of a new one."

A used record store might not seem unique to someone who has lived in a college town like Austin, for example, but for a city like San Antonio which is slow to catch on to anything new and that more often than not re-

jects anyone who has a different idea Apple Records is somewhat of an enigma.

"Well, definitely the people wanted this type of thing that's why after 3 1/2 years we're still around. It's a cult store and even though we're still small I feel that it's going to grow be-

cause people will gradually accept it," Monte stated.

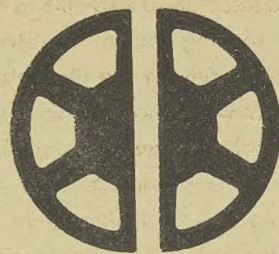
"When I started this business I had only \$550.00, no business experience except what I'd accumulated at various jobs, and only my good taste and knowledge in music. Most of the money went to rent and equipment and I sacrificed one-third of my own record collection in order to have stock. My lack of any accounting or business background certainly hurt the first year but it was just part of the learning experience," he ended.

When the Beatles first started their Apple Records in the late '60's they did so with the intent to offer fellow musicians an alternative to the major labels which have always forced musicians to compromise their styles and talents. When Monte Martinez opened his Apple Records he also wanted to offer San Antonio's record buying public an alternative and he has succeeded in doing so.

So if you're tired of playing some of your albums or you just don't play them at all anymore and you desire something new to stick on your turntable or you just need some quick cash drop by Apple Records at 1043 Basse Road at San Pedro. Monte or his assistant Steve Bartels will be glad to help you out. ★



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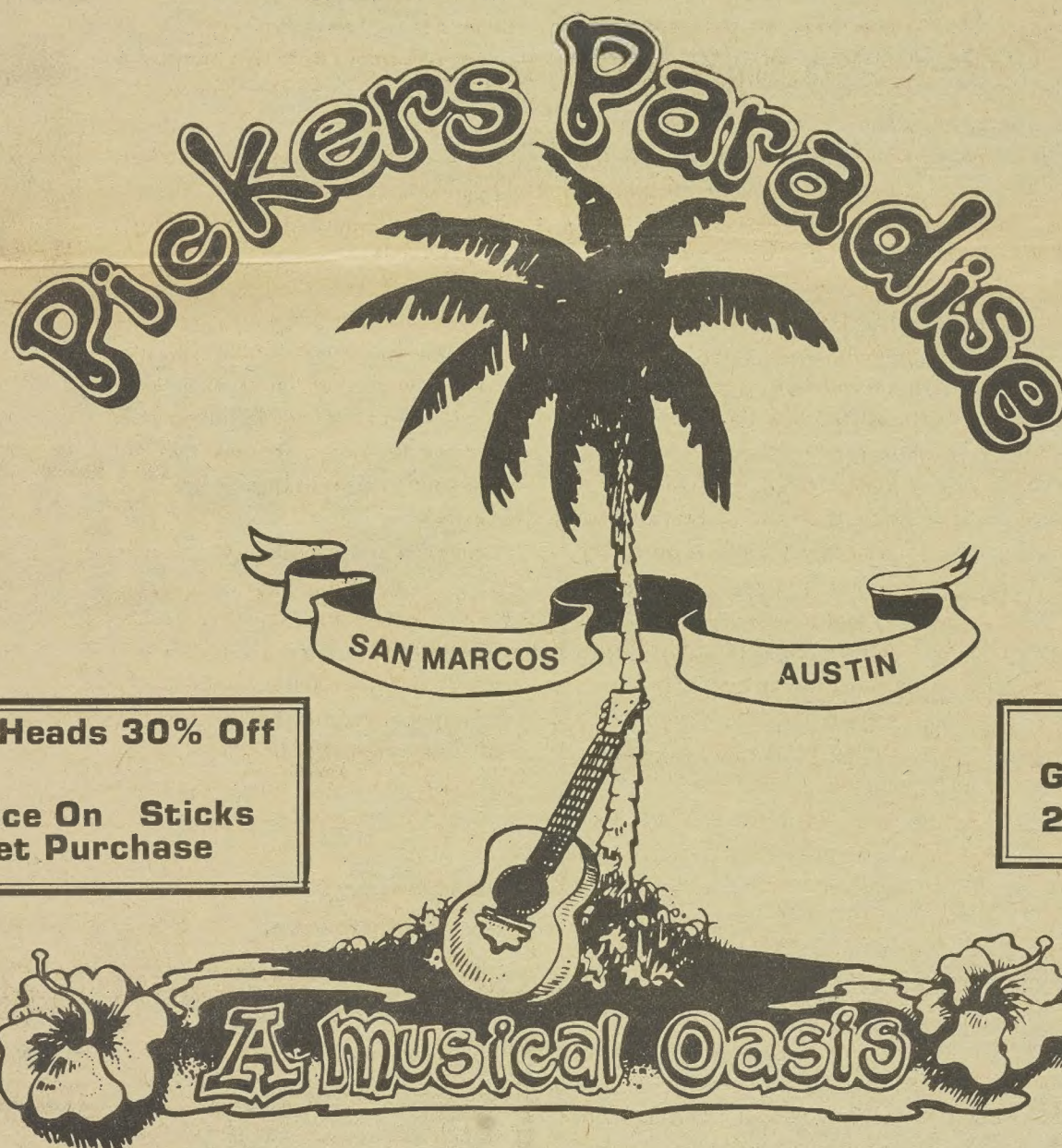
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# LIVING RIGHT EATING RIGHT

by Suzan Duffy - Orsinger

This month's column will share some thoughts and opinions about two local restaurants which have, in the recent past, changed their format.

## THE GREENWOOD RESTAURANT 1708 N. Main Avenue

Moderate to high moderate prices  
The Greenwood Restaurant on Main Avenue had always been one of my special favorites. The quality of food and its preparation were first-rate. When the Greenwood was closed for remodeling by its new owners, I impatiently waited for its reopening.

The atmosphere of the new Greenwood is light and airy. The colors and arrangement make one feel cool and refreshed. The visual aspects of the new Greenwood are certainly an improvement over the old Greenwood. This is as far as the improvements go.

On my first visit to the new Greenwood, I chose the Main Avenue Lunch - a cup of pea soup and a falafel sandwich. The soup was less than bland and the sandwich dry. The gingerbread which I had for dessert was also dry. I also did not care for the herb tea they served that day.

I decided not to judge the quality of this restaurant on one visit, so about a week later I tried it again. This time I ordered a lunch special - Greek spinach pie with soup and a salad. My husband ordered a different combination of the Main Avenue Lunch. The dinner salad was as uninspired as dinner salads usually are. The onion soup tasted like hot water with onions in it. The Greek spinach pie had a very nice flavor, but either the spices used had not been well-ground or else the spinach was not

well washed. Every bite was gritty. I suspect unwashed spinach. My husband's Lunch consisted of a minestrone soup which was full-bodied, flavorful and nicely spiced. His avocado sandwich was ill-assembled and lacked any special touches which would have been in a sandwich made in the old Greenwood.

My overall opinion of the new Greenwood is that the food is decent, but not anything special. More feeling has been put into the atmosphere than has been put into the food.

\*\*\*\*\*

## MORE NATURAL FOODS RESTAURANT 7214 Blanco Road

Moderate to high moderate prices  
The other restaurant that I am reviewing is More Natural Foods Restaurant on Blanco Road. More's food was good, but over the past year or so the service had declined terribly. The service had gone down so far that I avoided the restaurant for just that reason.

A couple of weeks ago we tried More's. The service has completely changed. Now there are self-service ordering and food pick-up procedures -

a great improvement over the previous inept service.

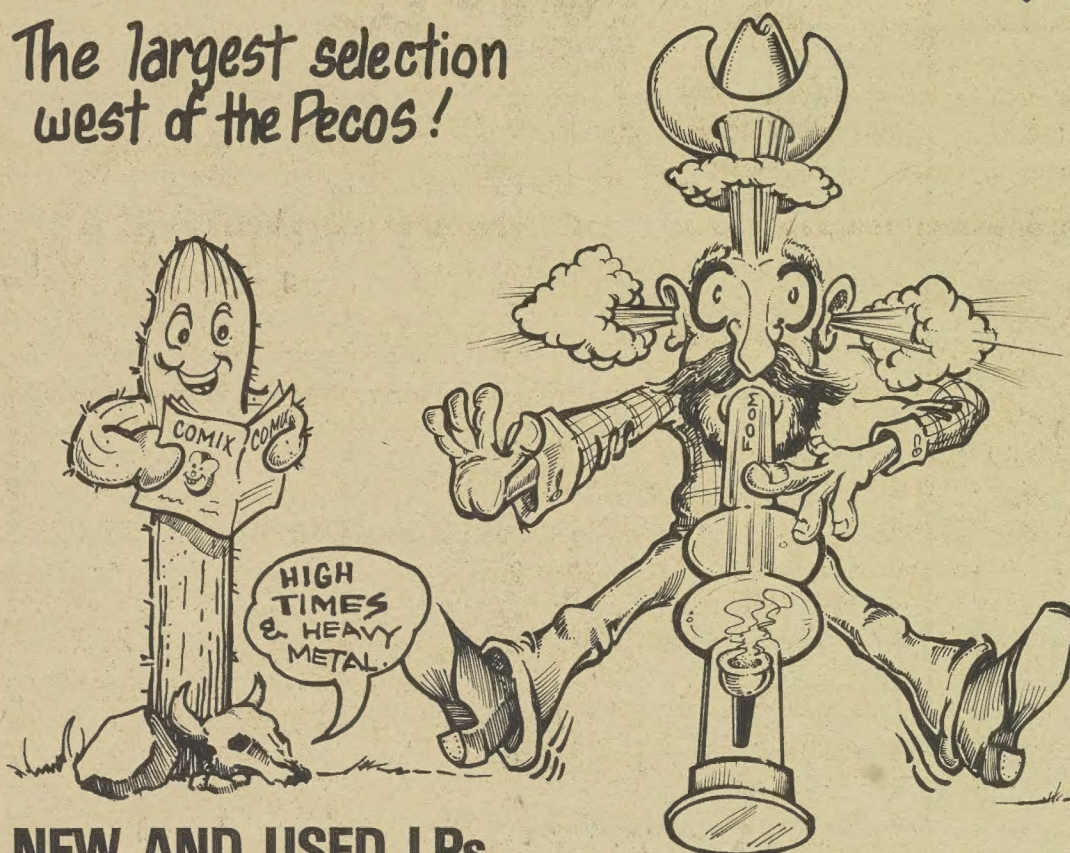
I ordered chalupas. They were pleasing to the eye as well as the palate, an important aspect of good food service. My husband had lentil soup and an avocado sandwich. The soup was positively first-rate. The sandwich was fairly good, but it had a noticeable shortage of avacados. This shortage also occurred on my chalupas. Giving the benefit of the doubt to the restaurant, I assumed that they were short on avacados that day. We both indulged in some carrot cake - rich, moist and tender and highly delectable.

The food at More's is very tasty and well arranged. The change in service has made More Natural Foods a restaurant which one can look forward to visiting.

I invite you to send any questions or requests for specific topics which you would like to see covered, to the editor of this publication. I will try my best to find out what you want to know. It's Only Rock 'N' Roll, P.O. Box 5629, San Antonio, Texas, 78201.

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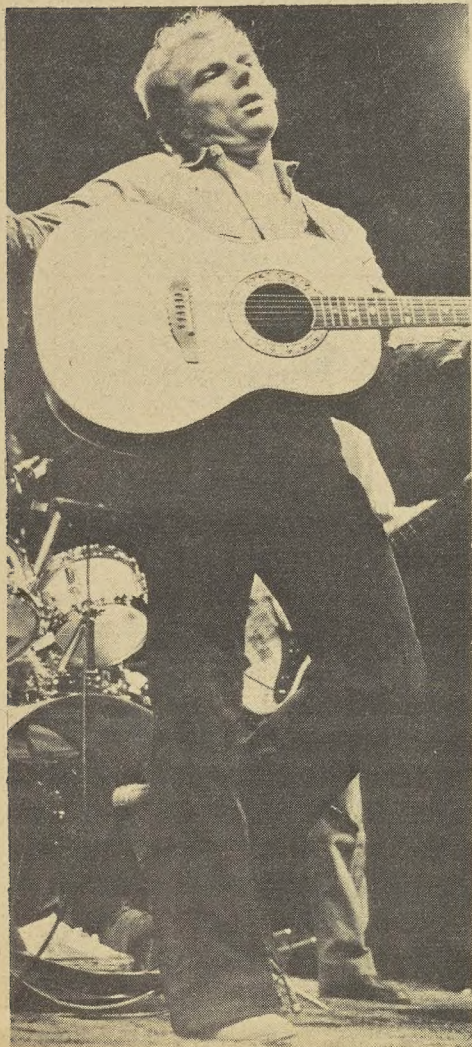
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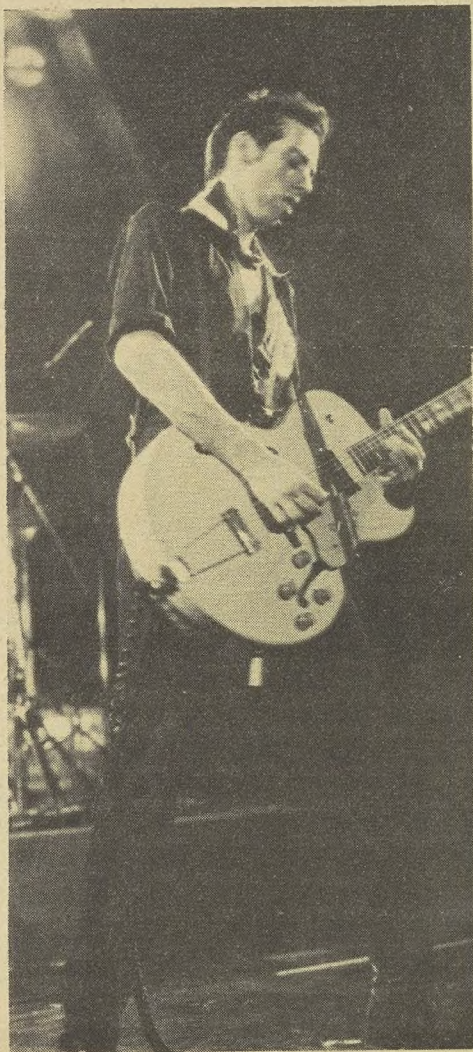


# IN CONCERT

by Robbin Cresswell



**Van Morrison Gets Into The Music**



**The Clash's Mick Jones-Houston**

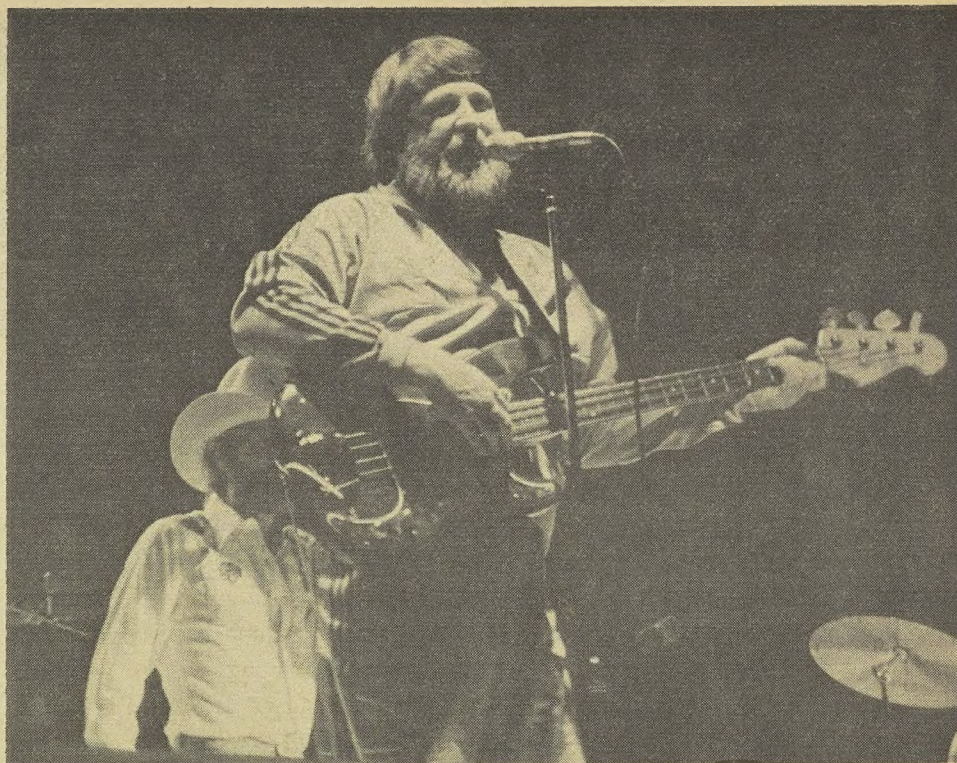


photo by Clyde Kimsey

**The Beach Boys First Time In S.A. Since '65!**



**Judas Priest Unleashed In S.A.**

## CONCERT GUIDE

### AUSTIN

- 11-15-The Ramones/Armadillo  
11-17-Tom Waits/Armadillo  
11-18-Phil Woods/Armadillo  
11-24-Billy Joel/Special Events Center  
11-26-Dan Fogelberg-Municipal Auditorium  
11-27&28-John Prine/Armadillo  
12-1&2-Arlo Guthrie/Armadillo  
12-5-Tom Petty & The Heartbreakers/Fabulous Poodles Opry House  
DALLAS  
11-10-Elton John/Moody Coliseum

### HOUSTON

- 11-11-Elton John/Pavillion  
11-20-Aerosmith/Summit  
11-26-Billy Joel/Summit

### SAN ANTONIO

- 11-8-Sammy Hagar/Pat Travers/Scorpions/Arena  
11-16-Peaches & Herb/Arena  
11-18-Theodore Bikel/Theater For The Performing Arts  
12-1-Kansas/Arena  
12-6-Blue Oyster Cult/Arena

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### SLOW TRAIN COMING BOB DYLAN



### Bob Dylan/Slow Train Coming/ Columbia

Everybody's getting religion these days. Van Morrison and Arlo Guthrie both benefitted from delving into The Good Book and coming back with rejuvenated careers. Maybe John Lennon will come back as the Pope. Now Dylan's taking the plunge too.

This is Dylan's most consistent and coherent album since *Blood On The Tracks* mainly because it's single minded and undirectional in its songs, whereas *Street Legal* was like a body with too many legs and no head. *Street Legal* also suffered as has nearly every other Dylan effort, because of wrongheaded production or simply lack of it. *Slow Train*, due to fine production work by Jerry Wexler and Barry Beckett, makes Dylan's past efforts seem like rough gems by comparison.

*Slow Train* sports rich melodies especially on "Gotta Serve Somebody", "I Believe In You" and "Man Gave Names To All The Animals". Also inspired singing from Dylan on "Precious Angel", "When He Returns" and the title cut. The guitar playing by Dire Straits' Mark Knopfler truly shines and the Muscle Shoals horn arrangements add funk to Dylan's fire and brimstone. Despite some irritating phrases, the lack of lyric subtlety and striking poetic imagery we've come to expect from the once great master the album as a whole works like a Sunday school lesson. \*\*RY

**Blondie/Eat To The Beat/  
Chrysalis** Yes, this is their fourth LP and not their second. If longtime Blondie fans (and even shorttime fans) look at the cover and suspect that it looks too ordinary, then they're right about more than just the cover.

Blondie's best quality used to be their distinctiveness from other rock bands. They were unique in the way they wrote simple but powerful tunes with intriguing lyrics supplemented by Chris Stein's basic and concise guitar playing.

They still maintain their own style but it's becoming diluted. Producer Mike Chapman seems to want them to have nice safe tunes to get them radio airplay, but they certainly lack the excitement and feeling that you know a few particular cuts off this LP and *Parallel Lines* should've had.

The most enjoyable songs are "Dreaming", "Accidents Never Happen" and "Shayla". These and other Blondie songs have the basic ingredients for pop tunes but the production fails to make them jump out at you the way the first two albums succeeded in doing. Skip this one and buy their classic debut LP as their finer songs are clearly behind them. (B-) \*\*Clyde Kimsey

### Judas Priest/Unleashed In The East/Columbia

Loud, mean, and strong. What the hell more do ya' want? Go on and boogie till you puke. It'll make ya feel so good. \*\*David Arthur

### Cheap Trick/Dream Police/Epic

No, they didn't sell out. This is the LP I've been waiting for ever since they went for a pop sound on *In Color*. The title cut is fantastic and on it goes. The supposed disco cut is eight minutes long but except for a rather steady drumbeat it is nowhere near disco. It's probably the weakest song and when a cut entitled "Gonna Raise Hell" is the weakest on an LP you know something is cooking. Rick Nielsen leads that sound great.

What more do ya want? \*\*David Arthur

### Lic/Just A Taste/Big Dog

Lic is a band from Houston and this is their first LP. In it you can hear the Who, the Stones, etc. But it's done really well and they seem to have a lot of fun doing it. A damn good party album! Hell, how can you not like a band that covers more Stone tunes than the Stones do? At least their hearts are in the right place. So go out and get this album and play it while you're throwing a party. \*\*David Arthur

### Hawkwind/PXR5/Charisma

This is a collection of material recorded before the group evolved into Hawklords. The material is not sub-par, rather it's simply fantastic. Cuts like "Death Trap" and "Jack Of Shadows" show their rock out ability and the title cut is pure space rock in the grand Hawkwind tradition. It's a song about space colonization. Songs like "Infinity" show guitarist Dave Brock's vocal and musical ability. On that song and on "Life Form" he plays all instruments and does lead vocal. Regular lead singer Robert Calvert is present on all but one other track and his vocals are some of the best I've heard in a long while. My favorite album of 1979 and one of Hawkwind's best. Supposedly one more Hawkwind LP will come out to end the legend as the Hawklords venture into new spiral galaxies. Hawkwind forever! \*\*David Arthur

### The Only Ones/Special View Epic

This is a compilation of The Only One's first two British releases and it suffers not in the least. Vocalist/guitarist Peter Perrett comes off sounding like a British Lou Reed with a lot more energy while the guitar crossfire of Perrett and John Perry are in the Television vein. Some inspired lyrics sung in a world weary monotone on songs like "Another Girl, Another Planet", "The Beast" and "The Whole of The Law" make this one of my most played albums lately. Mike Kellie is the drummer for all you old spooky Tooth fans. \*\*RY



### Repeat When Necessary/Dave Edmunds/Swansong

Another treasure chest from Rockpile featuring four Billy Bremner tunes which sound covered with age but are tough and bright as ever. Also a new Elvis Costello song "Girls Talk" and one from Graham Parker called "Crawling From The Wreckage" as well as a Brinsley chestnut "Home In My Hand". Edmunds and Rockpile charge it all with a terrific kineticism and honesty that hits its mark every time. Joyful and timeless. \*\*Susan Sutton

### The Shirts/Street Light Shine/ Capitol

A review of the shirts and the Shoes—wow we almost have a complete wardrobe in this issue. Anyway, here's another ambitious effort from Annie Golden & Co. I like it better than last year's debut. They have as much pop sophistication and savvy as Blondie but haven't had the critical attention or sales figures to match yet. Although "Laugh and Walk Away" and "Love Is A Fiction" cuts about anything on the new Blondie LP. \*\*RY

### Ian Lloyd/Goosebumps/Scotti Brothers

Former Stories' singer Ian Lloyd's got a new second solo LP. It's got songs on it written by Ian Hunter, Ric Ocasek, and Rod Argent. Two of the Cars play on it along with Larry Fast, two dudes from Foreigner and someone from Prism. It sounds like none of the aforementioned groups although Lloyds' voice reminds me of Rod Stewart a long time ago. Damn good and a surprise. If you don't get this one well then go listen to Van Halen. You two deserve each other. \*\*David Arthur

### The Shoes/Present Tense/ Elektra

The Shoes are a hard band to evaluate, as part of their previously recorded style was their lack of production and crude recording on their debut *Black Vinyl* last year. They shouldn't have apologized for their lack of expensive studio equipment for it turns out that it was an asset instead of a hindrance.

Needless to say, this LP sounds more polished than its predecessor but it seems to lack enough distinction in too many of the songs. Some of their songs shows off their uniqueness and pop understanding. At times they have the force of Cheap Trick with the control of the Cars and still the wholesomeness of the Raspberries. "Your Very Eyes" is easily the best song here. (B) \*\*Clyde Kimsey



### Alan Parsons Project/Eve/ Arista

This is going to go on for a while, so take a seat. Alan Parsons has a reputation, deservedly so, as one of the best producers on this sphere. His first LP was a masterpiece, capturing the aura of Edgar Allan Poe perfectly. His second dealt with the end of man and the sense of despair, irony, and futility was incredible. His third never fully realized the concept: it captured only the antiquity of the pyramids not the magic and mystery within.

This, then, is Parsons fourth LP. It, as the title suggests, is about Woman. It captures her in many aspects and, of course the viewpoint is male. But midway thru the third song I began to realize that the chauvinistic viewpoint was designed to awaken questions in the listeners mind. He was trying to show that the motivations women have for acting the way they do is often due to the way men act toward them, that they are merely trying to exist within the framework given them. The album succeeds in enlightening in this respect, is also aptly captures women's mystique and manages to show that neither sex will ever really understand the other. Because of this the LP is flawed but also due to this the album is accessible on human terms.

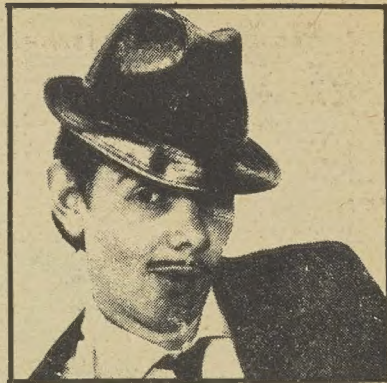
Many charge that Alan Parsons is not Brian Eno. To this I reply, and I think Mr. Parsons would agree, that who would want to be another Eno when one could be the only Alan Parsons. On a scale of importance I would place this album near the top. As a concept it is well realized and as music it is incredibly well done. \*\*David Arthur

### Prism/Armageddon/Ariola

The title song is a great idea ruined by stupid, just totally senseless lyrics. They seem to not like to wimp out so much though and there are no really obvious steals I can find, save for the title track. Still, if they can't do better they should give it up. \*\*David Arthur

### U.K./Night After Night/Polydor

I don't see the point in releasing a live set after two LPs but it does have two new cuts on it and it is really good. Still, it doesn't sound live—it's so precise they might have been in the studio. \*\*David Arthur



### Joe Jackson/I'm The Man/ A&M

I knew it would be hard to follow-up a debut album as good as Joe Jackson's *Look Sharp!* but lo and behold only eight months later Joltin' Joe's back with another tasty LP for you. His band is a much more cohesive unit now and his lyrics and the arrangements have gained a lot more sophistication and subtlety of style. Jackson emerged a full-blown persona last year like no one who has come along since, well, Elvis Costello. But now there's no mistaking Joe for El. Again Joe's got anything you'd want to hear in a pop tune. Tight, bouncy, intelligent songs just right for a Top-40 radio format. This time, though, his viewpoint is somewhat more cynical and jaded as he sings in the title cut about the calculated trend-setter who can sell you anything—Joe knows he's not far removed from that guy. "Geraldine and John" is about a man and woman in love and married, but not to each other. "Amateur Hour" is a bittersweet ballad about the loss of innocence. And "On Your Radio" J.J. gloats over the fact that he's gotten his revenge on all the "Ex-friends, ex-lovers and enemies" because they can't get him now but they hear him on the radio all the time. Finally "Don't Wanna Be Like That" tells of the kind of shit new pop stars have to learn. Joe Jackson is here to stay. *I'm The Man* is a powerful exciting second album and although it's not as often light-hearted as his debut it's for my money a better-crafted album. \*\*RY

### Roy Sundholm/The Chinese Method/Ensign-Polydor

Powerpop that jumps off your turntable it's so fresh and alive. Sundholm owes plenty to the Graham Parker/Van Morrison house of design for white R&B. Excellent use of horns that punch and roll, especially John "Irish" Earle on sax. The rest of the back-up musicians are all well-chosen and includes Bob Andrews of the Rumour on keyboards. Sundholm's songs deal with looking for love, finding it, losing it, waiting for it and hanging around the neighborhood in the meantime. Every song here has hit potential. \*\*RY

### John Prine/Pink Cadillac/ Asylum

Prine has been flirting with rockabilly for awhile now and it seemed a natural pairing when he went to work at Sam Phillips' recording studio in Memphis. (Remember, Sam first recorded Elvis Presley on Sun in 1954.) Sam produced two of the tracks "Saigon" and "How Lucky", the rest were done by his sons Knox and Jerry. Billy Lee Riley of "Ubangi Stomp" classic rockabilly fame even plays and sings on one song. But the overall muddled production quality sinks Prine's latest effort like a rock in a paper boat. His rendering of the Elvis classic "Let's Play House" is ruinous, the cut with Riley is a throwaway but the dearth of his own material is the real problem.

The best songs are Prine's "Down By the Side of the Road", and "Automobile", as well as the best version of "Ubangi Stomp" I've heard. Prine's not through or even down for the count, but I'm already waiting for the next one. \*\*RY

### Jules & The Polar Bears/Fanatics/Columbia

Brilliant second album from the most lyrically intelligent rocker America has to offer. Novel high harmonies help give this band an edge and combined with great musical chops and Jules' own Ray Davies-like voice this is the best American band since Steely Dan. \*\*RY



## CONTENTS

<b>Crazy Cavan</b>	page 3
by Clyde Kimsey	
<b>Axe</b>	page 4
by David Arthur	
<b>will Beeley</b>	page 6
by Ron Young	
<b>Apple Story</b>	page 7
by Ron Young	
<b>Riot</b>	page 8
by Judas Cheech	
<b>David's Dusty Discs</b>	page 10
by David M. Frost	
<b>Living Right/Eating Right</b>	page 11
by Suzan Orsinger	
<b>Heart of the City</b>	page 12
by Jim E. Beal Jr.	
<b>In Concert</b>	page 13
<b>Vinyl Habits</b>	page 15

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cover photos by Robbin  
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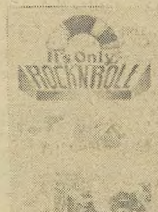
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Best new artist or group \_\_\_\_\_

Best female artist \_\_\_\_\_

Best male artist \_\_\_\_\_

Best group \_\_\_\_\_

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Best songwriter(s) \_\_\_\_\_

Best single record \_\_\_\_\_

Best album \_\_\_\_\_

Best concert \_\_\_\_\_

Disappointing album \_\_\_\_\_

Disappointing concert \_\_\_\_\_

Not only are we close to the end of the year but we're near the end of another decade. We'd like your opinion of the best 10 albums of the last ten years.

Album/Artist \_\_\_\_\_



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# S.A. GETS THE AXE

by David Arthur

Rock music. Here in San Antonio it means only one thing, at least by the definition of the majority. That one thing is heavy metal. But there's a problem with heavy metal. It's a mined-out area, for the most part, and most new groups playing it are merely shadows of former or current greats. Groups like Van Halen, Teaze, etc., are repetitious bores but San Antonio takes them to its heart because they play heavy metal.

That's why, to me, Axe is so refreshing. While they play heavy metal mean and strong enough for San Antonio, they also write intelligent and insightful lyrics about such subjects as the illusion and hardship that is life, the difficulties of coping and other matters that are light years distant from the usual heavy metal wails of "oh, yeah, baby!"

As for the music, well the music is also very different from the usual heavy metal thumps. Axe blends progressiveness with high energy, and comes up with a unique sound, capable of being devastating sonically or emotionally. Axe is rock and roll, minus the hooks or gimmicks, but most of all, Axe is an alternative to the overwhelming majority of today's heavy metal bands.

Axe comprises Bobby Barth—lead guitar, Michael Tupin—bass, Edgar Riley, Jr.—keyboards, Michael Osborne—rhythm guitar, and Ted Mueller—drums. Barth, Osborne, Riley and Tupin all share the vocal chores and Barth, Osborne and Riley write all material.

Watching the group backstage, I sense that they are very relaxed. Axe is a new group, but its members have been playing rock for twelve years. To this observation Barth adds, saying "We're a little bit older than a lot of people playing today. We went thru the '60s and back then we basically played what a lot of New Wave bands are playing. And it was fun. I can understand why people younger than us, who weren't playing back then, might want to do it now."

On stage, the group is restrained, not jumping around or performing Pete Townshend imitations. When questioned Barth replies, "I'm a guitar player, I'm not an acrobat. You can't play as well if you're jumping around. And I like to play. We want people to like us for what we are, not for what we make up to be. It's not that we don't move around a lot, it's that other bands move around so much. We don't act crazy. Our music isn't crazy. Some of it's very intricate. It's okay to

act wild if your music is 'whump-thump' but you can't if you're trying to play complex parts."

Axe's music, self-defined as "not crazy" is the band's strongest point, for it is the major factor in the band's uniqueness. Axe tries to say something with their music, with each songwriter contributing his own viewpoint and philosophy. Riley says, "I don't think you can ever sum up your philosophy, for, until the day you die, you are always being exposed to new stimuli, new ideas, which change what you believe minute to minute."

"Edgar weasels out of that one", comments Osborne, to general laughter. "I'm different. I do believe there is a definite philosophy for my life, anyway. I guess because it's one of my pet subjects. I read a lot of Ayn Rand (noted philosopher) and that's what I try to communicate, not always as cold and hard as the facts are in an Ayn Rand novel but that is the basis for it," he says.

Barth, however, equivocates between the two, saying, "I constantly flow. I keep a general base to rule my existence, but I constantly flow from thing to thing, just like anybody, and that's what my songs are about. I experience something really strong and I write about it. It doesn't, necessarily, encompass an entire philosophy but just the part I'm dealing with."

Considering all of this, where do your songwriting inspirations come from? Barth replies that they "come from everything. That's a bad answer to give you but really, it's everything. We like our music. We respect it. It's our lives, it's number one with all of us. So don't tell my wife. (laughter) Our music should take the listener someplace. It should be interesting and entertaining. It should take you out of



Axe Goes For The Neck

yourself and then let you back down. It should curtail involvement, not so much physically as mentally. A spiritual involvement." "Inspiration is what creates art", adds Osborne. "Craft is the ability to play an instrument, it's a studied practice. It's an expertise at something whereas art is something you create. It's something that wasn't before and now is".

As mentioned before, all the members of Axe are veterans of the rock scene. Although the group is based in Florida, they are not a southern boogie band, as anyone who has ever heard them would readily testify. What makes Axe unique, different and separate from almost every other band is, in Barth's own words "the vocals, the material, it's unique, especially today. Material today is really hurting right now. Things that are becoming hits today would have gone by unnoticed a few years back. But what really makes it unique is putting these five people together. You could put any five people together and it's going to be unique, unless it's a copy band."

The band itself does not want to be known for anything other than its own merits. That's why the band changed its name from the original Moniker

Alien to Axe. Barth explains, "that while we were recording the album, the movie came up. We didn't want to appear to be cashing in on the movie so we were stuck. We couldn't think of a name. So the vice-president of MCA records suggested Axe and we grabbed it."

When asked if road life is difficult, Mueller says, "It's funny. All your life you're depending on this dream, to try to get into a rock and roll band where you can write songs and be happy, reaching as many people as you can. But actually, it's turning out, the bigger you get, the more problems you face when you figured the bigger you got, the less problems you would have." Barth adds, "It's really a lot harder than you would think. It's really a hassle. But it's worth it. The time you spend on stage, no one can take that away from you. It's really enjoyable. But it's the waiting, the traveling from city to city that bothers you." We are going to take what we've learned, from the road and from the first album, and use it when we record next, probably sometime around the beginning of next year. We are going to try to progress. You can't do the same thing, album after album." ★

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# Will Beeley's Dream Come True

by Ron Young



Will Beeley Dreams On

"If I could find a club where people go to listen and are polite and enjoy this (easy-listening music) I'd be happy. I think that there are people who are in their late twenties, who have families and aren't of the record-buying majority, who really want to hear this kind of music. And I hope it's starting to swing back to that."

Will Beeley is the person speaking and although he might sound like your grandfather remembering the Big Band Era he's only, 28, himself and he yearns for the return of a club scene which doesn't cater to the loud rock crowd or the diaper disco denizens. ("I don't know that much about music/ I don't hit the club scene very much/ Disco's too loud and noisy/ It's like a broken leg lookin' for a crutch".)\*\* Granted, the days of the folk coffee-houses are gone like Bob Dylan's back pages but there are people who are interested in that intimate "folky" style of music even though they might have to share that intimacy with 20,000 others at a Jackson Browne concert. But hopefully local songwriter/singer Will Beeley and that audience will find each other.

There used to be a good club circuit in this area of Texas and Will started out playing at a long gone place near San Antonio College called The Stonehenge where for five dollars a night he'd fill-in between sets by the likes of Ramblin' Jack Elliot and Townes Van Zandt. He also often traveled to Houston to play at The Old Quarter and to Austin to gig at the

fondly remembered Checkered Flag, as well as various Holiday Inns throughout the South.

Beeley recalled, "You got \$20-\$30 a night and it wasn't bad but then the scene started drying up and with it the clubs and coffeehouses in San Antonio like Dos Diablos, the Frigate, the Tainted Lady and the Gatehouse. There are still a few places around town that I could play but now you have to bring your own P.A. equipment since it's unusual for a club to have it's own house P.A. I used to just travel with my guitar walk into a place and play. But the saddest part of it is that they're still paying only \$20-\$30 a night.

"At that point I decided to concentrate on being a songwriter rather than an entertainer, which I never thought I was anyway. By then, though, Jerry Jeff Walker had moved into Austin to help create the Cosmic Cowboy Scene and of course everything started happening then. But that was when I decided to get out of it." (Laughs)

Beeley's worked at being a songwriter since he was 13, growing up listening to Jimmy Reed, Chuck Berry and Bob Dylan records. He's also worked at a variety of jobs including picking green beans, test driving cars, clerking in a head shop and selling new Fords. But making music has always been his main goal. In the past fifteen years he's had some brushes with success which includes having been wined and dined by Elektra Records and flown to Memphis by Bobby Bare and Billy Joe Shaver in 1970. He's written jingles for local businesses saying that, "if a songwriter can't get gigs, jingle writing is great to get into while still working on your career". Beeley's also done the music for a hard-hitting television program on child abuse entitled *Sticks and Stones* by Mike Bowie a few years back.

He had a single on Malaaco Records (a Mississippi-based record label noted for its rhythm and blues artists and such recent disco hits as Amie Stewart's version of "Knock on Wood") in 1974 titled "Jamestown Ferry" backed with "Rainbow Highway" which didn't sell. An album recorded during the same period has yet to see the light of day. Success wasn't exactly knocking down his door but Beeley wasn't as worried about it as you might think.

"Despite the fact that the single got me a lot of work I was at a point in my career where I needed to be doing a lot more writing and as I look back on it I'm really glad that it didn't go anywhere because I didn't have anything to follow it up with if it'd been a hit; whereas now I've got 40 or so songs".

Beeley still performs occasionally around town at Avery's, Mama's Hofbrau or the Friendly Spot but not too often because he feels more at ease in the studio.

Will Beeley sings the compositions on his new album *Passing Dream* (on Malaaco's subsidiary label Southern Bisquit) in a whiskey-stained baritone. There's a quiet, gentle inner peace that comes through in his voice even on his liveliest tunes like the slightly sacreligious "I Saw Jesus Peekin' Through A Hole In The Sky" and on introspective ballads like "Rainy Sunday" and the title cut.

"Most of my songs are just about situations that have taken place. None are really personal. And if I'm influenced by anybody it's people like Mickey Newbury, Dylan, Townes Van Zandt and Danny O'Keefe but only because I've listened to them a lot not because it was a conscious effort to copy."

"It's tough to make it today as just a singer with a handful of songs. But I'm more interested in being a writer.

That's why there's a wide variety of material on the album. I hope that a Linda Ronstadt will hear it and maybe record some of my tunes," says Will.

Good things are beginning to happen with the single from the LP "Standin' At The Station" on KKXX and Malaaco's publishing branch is sending his songs out to producers. Although there are times still when he wonders if he'll ever make it or just become a tax write-off for the record company. But Beeley goes on to say, "If you spend your life doing music and really believe and get someone to invest money then there's no sense in not doing it. Because it's better to do it now in my late twenties than to end up in my late fifties wondering if I could've done it. Besides all I want out of this is to get enough money to buy a couple of acres of land and settle on it."

With a new calling card like *Passing Dream* it may just be more than a pipedream for Will Beeley.

\*\* "I Don't Know What I'm Into (But I'm Into You)" by Will Beeley. ★

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# RIOT IN ROCK CITY

by Judas Cheech

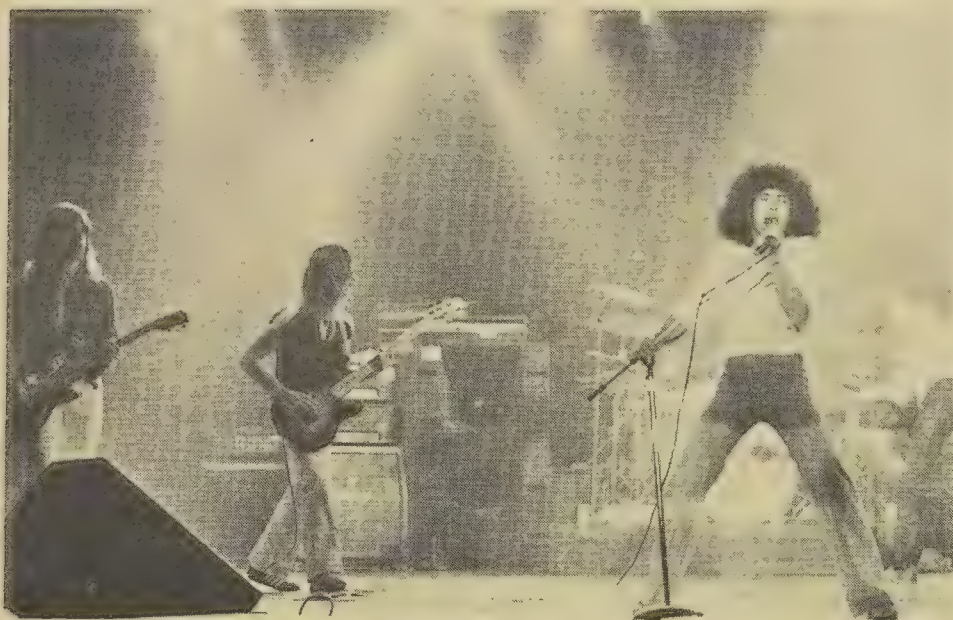


photo by Robbin Cresswell

## Riot Breaks Out

Riot- the very name conjures up energy and violence. Riot, the group is just that, violent rock and roll, brimming with energy, enough to solve an energy crisis. The name stems from the band's early days when they played at a festival in their hometown of New York. The crowd was somewhat restless, so restless in fact, that when one spectator toppled over an amp the rest of the crowd followed suit. The band retreated from the stage, and gazing upon the chaos, realized what was the only appropriate name for them: Riot.

Formed in 1975 the group quickly made a name for itself on the local level, and in early '78 issued their first album, *Rock City*, which proved to be highly successful in both Europe and Japan. The group's second lp, *Narita*, came out early this year, and shows every sign of being as successful as the first.

But, in the states, Riot is still pretty much an unknown quantity, due to having no major label here. But that may soon change, for their popularity is legend in such places as Dallas, San Jose, and, of course, San Antonio.

Guy Speranza, lead vocalist for the band, has a vocal style that contributes much to the group's sound. He also writes a good deal of the group's material.

Although certain difficulties arose, which prevented me from talking to Guy when Riot was in town for the AC/DC concert, an arrangement was made to do a phone interview when Guy was in New York. Also contributing to the conversation was Steve Loeb, who helps produce the group.

**RNR:** First off, who are the new members of the band, and where did you find them?

**Guy:** Well, the new bass player was with us when we were playing clubs in New York. He was the original bass player. He was there before even I was there. Phil Fite is his name. He co-wrote some of the songs on the *Rock*

*City* lp. He was really strong in the band. But we felt it was time for a change so he split and for awhile we had a keyboard player, and Jimmy (Iommi, Riot's ex-bass player). Jimmy decided to settle down and he got married just recently. So we got Phil back in.

"Now with Peter (Bitelli, Riot's ex-drummer) it's a different story. We felt like we needed a change so we got Sandy Slavin, who was with Blackfoot and some other groups and he was doing some work with Rex Smith. We got turned on to him and we played together and it worked out. It's been going good with him.

**RNR:** What does the title of your new album refer to?

**Guy:** Well, *Narita* is an airport in Japan that's been the subject of a lot of dispute because it's built on sacred burial grounds. The working people in Japan felt that it was a total insult to them. There were a lot of protests, there were even some bombings.

We are not trying to be a pretentious rock and roll band. We don't really take everything we do seriously. It's just rock and roll and we're out to have a good time. But we are trying to say that we are a people's band. We're a working class band. We go out on the road. We're not the type of band that sits back in the studio and releases a single. We like to tour.

A lot of our success has been happening in Japan and we figured that would be something nice to zero in on. We all thought it would be a pretty neat concept.

**Steve:** That one concept came about because Riot, unlike most other rock bands, is not a formulated band. They're liberated.

**RNR:** So you've been having a lot of success overseas?

**Guy:** Yeah, we've had some high charting singles in England and we're real popular in Europe, Canada and, of course, Japan.

**RNR:** How are negotiations going for a U.S. label?

**Guy:** Right now, really well. We've got MCA in the ballgame, and so are CBS and Epic. They are all negotiating with us right now. We keep talking back and forth. The companies are interested now that they've finally seen the potential.

**RNR:** What are your future plans?

**Guy:** Well we're going back on tour, first in the states and then, with Ritchie Blackmore over in Europe this winter. We've written a couple of things but nothing definite yet as regards a third album.

**RNR:** Where do you get your song-writing inspirations?

**Guy:** I don't know. It just happens. We might be jamming in the studio and it clicks. It's nothing formulated. Me and Mark just sit down and let it happen. It's not anything designed and planned out like a lot of groups.

**RNR:** How long do you take in the studio to record an album?

**Guy:** Anywhere from two months to eight months. It's usually somewhere in between, say about four months. It takes about that long to get it so we are happy with the finished product.

**RNR:** Does traveling on the road get to be a hassle?

**Guy:** Well, you do meet a lot of wierd people and, of course, there are always the groupies. Also bands you're traveling with can be a real pain. AC/DC wasn't but Legs Diamond was. If groups feel insecure they can get petty. There's a lot of bullshit going on backstage.

**Steve:** I'd just like to say that we get letters from people every day, but about two years ago, just after the first lp was put out, we got a letter from an Oscar Gonzalez in San Antonio, saying how much him and his friends dug Riot. If it weren't for things like that I don't think the band would have made it through to today.

**Guy:** Yeah, when we played here that first time it was fantastic, cause we got to play with Hagar and all of us are really into him and Montrose. But the response we got that night, to find people who knew our music, it was great.

**Steve:** When they came back and told me they were so excited I couldn't believe it. But I've seen it and I believe.

**RNR:** Do you have a message you'd like to give to the people in San Antonio?

**Guy:** It was great playing for them, we will be back there again, in about six to eight months and watch out for us. That's about it.

So there it is. Riot is around and waiting so be on the lookout San Antonio. Who knows, next time they come they might just headline the Arena. I wouldn't be surprised the way things are going. And everyone lookout for Oscar Gonzalez for without letters like his Riot wouldn't be around today. ★

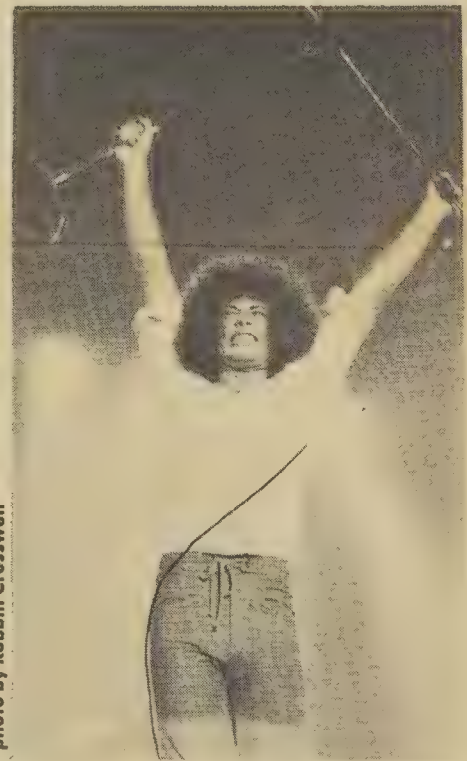


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Riot On!



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Crazy Cavan and his friends weren't the only out-of-town visitors in recent weeks. Texas is a musical mecca. Virtually every serious record collector in North America, and many others from England, France, Australia and God-knows-where-else, have ravaged the Lone Star State in search of wax. It's bad enough that everyone wants our oil and gas, but this pillaging for records has got to stop. Write your congressman today!

All right, I know, that never does any good. But it is kinda interesting why Texas has all these great resources. Oil and gas, that's simple. Many many years ago Texas was blessed with an abundance of plants, trees, and dinosaurs. Various forces of nature and chemistry have, over time, converted most of them into oil and gas. The remaining foliage was cut down by real estate developers or paved over by the Highway Department. There are still a few dinosaurs around, mostly WOAI.

The records situation is a bit more complex, but one reason why so many good records are found in Texas is that the state is so damn big. There are probably 15 to 20 regional centers scattered throughout the state, each of which was/is a likely target for the sale and distribution of records. And for a long time, Dallas was the only city of any consequence between the Mississippi River and the west coast. Thus, a

great quantity of records have been shipped into Texas over the years.

A lot of records were produced within Texas too. No other state in the union can claim as many small, independent, record labels as Texas. Did the State Legislature pass a law giving tax credits to anyone who started a record label? Did ownership of a record company once entitle you to a free ticket to the OU-Texas Game?? Could you get your very own Record Company Starter Kit for 50 and six Big Red bottle caps??? Whatever the reason, it seems as if everybody and his brother has been in the record business at one time or another.

Some people couldn't have just one, either. Charlie Fitch over in Luling has kept a single label (Sarg) going for 25 years, but Abie Epstein here in San Antonio seems to have been behind a dozen or so different labels. Then there's old Huey P. Meaux in Houston. Some people swear that he used to start a new record label every month. There are tax benefits to subsidiary labels but that in no way accounts for Texans going absolutely haywire with it. Maybe Texans just like to design the damn labels. Maybe it gives 'em a sense of prosperity to own six labels instead of one, despite that they've not had a hit on any of them.

Texas has a great deal of cultural diversity as well. There are, and have

been, people all over the state making all possible kinds of music. Country. Progressive country. Hillbilly. City blues. Country blues. Tex-Mex. Jazz. Gospel music. Sacred music. Cajun. Bohemian. And every conceivable variety of rock'n'roll. Plus a few that I've probably left out. When you've got people making music you're gonna find people listening to it. Sooner or later, someone will put it on a record.

Probably the most important reason is Texans themselves. They like to do things big, or at least dream big dreams. Texans party a lot. They're expressive in a way that lends itself to such basic, earthy, activities as drinking, fighting, screwing, bullshitting, driving like fools and making music. Leave it to the sociologists to explain why that's so. For now, I will only observe that it is.

For as wide-open as Texas is, it's pretty tolerant. That allows all the diverse styles to coexist relatively peaceful and for things not to get too far out of hand when people get disagreeable. This accounts as well as anything for the fact that, until out home-grown record industry took root after World War II, the big New York and Chicago record companies used to bring people in from all over to record in Texas. It would have been much closer for Robert Johnson to have recorded in Jackson or Memphis, but he cut all of his magnificent recordings in Dallas and San Antonio. I guess there must have

It's Only Rock'N'Roll, November 1979

been something good about the atmosphere down here.

All of this stuff makes Texas music unique. And since our musical appetite has been near-insatiable, we've brought in millions of records from other parts of the country for years and years. It's not surprising that outside record collectors want to get in on our musical treasures, and we can't really blame them. But as a person who was once a furriner himself (from Ohio) yet settled down here instead of raiding Texas like some carpetbagger, I suggest a residency requirement for out-of-state collectors. Make them spend three months in Lubbock before they're allowed to go hunting for records. If they can stand it, they're worthy of some of the fast-dwindling supply of recorded music. If they can't take it and end up being shipped out in a rubber shirt, that's just one less person to compete with the rest of us.

That's fair, isn't it? ★

## An Endangered Species?



Nov. 7th Lotion  
8th Mother of Pearl  
9th & 10th Too Smooth  
14th Lotions  
15th GTO's  
16th & 17th Windfall  
21st & 22nd Too Smooth  
23rd Sirius  
24th Lotions  
28th Lotions  
29th Mother of Pearl  
30th Fools

Dec. 1st LIC

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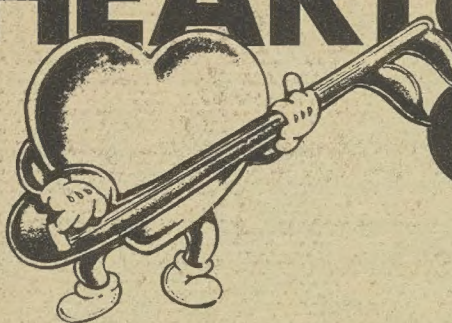
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# HEART OF THE CITY



by Jim E. Beal Jr.

This month Heart Of The City is devoted to records and near records by local and area artists who haven't been sitting back waiting for some mysterious "big label" record man to hand them a briefcase full of cash.

To keep you from getting bored and to show you what this part of the world has to offer we have singles, EP's, LP's and demo tapes to review. We've got the entire spectrum of music—from acoustic punk to heavy metal to folk.

Enough intro, let's go:

**THE EXPLOSIVES**—EP—Blackhole Records—"Come Clean/Summertime Come/I Won't Go Back To Work/I'm An Explosive"

The Explosives. Old men. After my own hardening heart. Been around the Texas music scene for a long time. Caused much consternation, not to mention whining, in the Austin punk club by their entry in the New Wave Battle of the Bands this summer. Why? The Explosives were "too good". Ain't punk brotherhood grand?

This EP is quick and clean, faintly reminiscent of Joe Jackson except it was recorded before Jackson made his splash. "Summertime Come" and "I Won't Go Back To Work" are cold blooded gems. If you're running late on a Monday morning and get a vision of the boss standing by the timeclock with his hands on his hips stick "I Won't Go Back To Work" on the turntable.

You'll either call in well or rush into work ready to tear the joint down.

The Explosives—available at Apple Records or from Blackhole Records, P.O. Box 17424 Austin, Texas 78760.

The Skunks are one of the patriarch Texas punk bands. Their record problems were explained in the last issue of this magazine. Suffice it to say the Skunks decided to do themselves and did.

Their single "Can't Get Loose/Earthquake Shake" was recorded in a living room or garage ain't really hurtin' because of it. It's raw, but it rocks. The Skunks are not noted for finesse so don't expect any from the record. Expect energy and you won't be disappointed.

Of all the Austin punk bands the Skunks have the largest group of fans. They also had the gall to invade CBGB's, the New York City punk

mecca so figure on them to put out another record soon. Also available at Apple.

From the patriarchs to the mutant children in one fell and mercifully swift swoop. The Reversible CORDS (RE\*CORDS) on Company Texas Records (CO\*TEX), an acoustic punk band have an EP out on sheer audacity. Those of you with the flu or naturally weak stomachs are advised to skip this—don't even read the song titles. You've been warned.

"Guyana Holiday/Legalize Crime-/Plastic Money/Crash and Burn" is an exercise in recording guts if not talent or good taste. The Re\*Cords are an example of guerilla music at its most effective. I hate the majority of the record, but I love the idea. If every band had the balls the Re\*Cords have there wouldn't be any Top 40 radio.

Oh yeah, acoustic punk music sounds like aborigines on acid. Did I steal that line from Slash? No matter—that's what it sounds like—honest.

The first time I saw The Next they were at Trinity University being filmed for a student movie. It was bizarre enough watching people pogo on cue, but it was more bizarre watching a person who was into progressive country music try to run the sound.

The Next busted their butts then and they still do. So how come I can't shake the feeling they're a bunch of upper middle class children playing at being punks?

That feeling I get from watching them live carries over to their three song EP on Sharp Records. "Monotony/Cheap Rewards/Mr. Wonderful". The record's loud, fast, biting, bitter-sounding, etc., etc.

However, with the exception of "Cheap Rewards" (which Johnny Magnum says may be an instant, unintentional classic) with its lines about being poor means not eating right and collecting bottle caps it sounds like a fast, loud, bitter-sounding record by a bunch of upper middle class children posing as punks. Available at Inner Sanctum in Austin.

Morning is one of the most popular club bands in town so it was with great expectations that I put their album "Turn The World Around" on the turntable. I was sorely disappointed. It

seemed to be lightweight and overblown. I mean lots of brass and strings from a band that used to tear the walls down at Steak and Ale?

Okay, so maybe there's something wrong with ME, not the album. Check to the expert. Sister Beth was heavily into Morning not long ago so I went to her with it. She said a lot of stuff like "good drums, song drags on, redundant, versatile, boring". She liked about four out of the 10 cuts. My dear redneck mother, who's been listening to music since Moses had a dance band said it sounded like music for junior high kids.

I never argue with my mother. Found at Apple Records.

Will Beeley used to be a regular on the SA folk circuit. I was surprised when I was handed his LP "Passing Dream". I'd figured he'd dropped out of sight like so many other local, talented folkies.

Boy was I wrong. I was cooking chulupas when the needle came down on this one. What I heard made me turn the grease off and listen.

"Passing Dream" brings to mind all manner of superlatives. Beeley's got a deep, rich voice. All the songs on the album are his own and the backing music and vocals fit perfectly.

Beeley's songs range from lost love to found Jesus. If Bob Dylan's "You Gotta Serve Somebody" was half the song Beeley's "I Saw Jesus Peekin' Thru A Hole In The Sky" is there wouldn't be near as much conjecture about Dylan's sincerity.

If you thought the singer/songwriter thing went bust think again and check out Will Beeley's "Passing Dream" on Southern Biscuit Records available at Trucker's General Store.

Naomi Shihab is another folkie who decided to do it herself. With "Rutabaga Song (I've Got A Song And It's For You)" you don't have to be a school kid or fortunate friend to enjoy Naomi's tales of fact, fantasy and fun.

Nye is the poet in residence for the San Antonio Independent School District and upon listening to "Rutabaga Song" it's readily apparent why.

She takes the little things in life like dreams, redbirds and rutabagas and turns them into the kind of tunes that practically force people to sing and smile along. On Flying Cat Records—available at the Witte Museum Gift Shop.

Doug Sahm has been putting out records forever. He's a living legend without commercial success. The last coupla weeks I've been listening to a tape of Doug's latest album, due to be released on the Takoma label sometime soon.

The album's gonna be a rave-up rhythm and blues killer with lots of Junior Parker Westside San Antonio style horns. I wish I knew more about the tunes and the personnel but I'm pretty sure the Westside Horns are doing the brass.

Sir Douglas probably won't make his fortune off this one, but he'll get a pile of critical acclaim and get feet moving around the world.

Joe King Carrasco is another stone Texas raver. (See last issue for the run-down.) Joe King and El Molino (or whatever the band's called at the moment) have a demo tape of new material making the rounds. The demo doesn't have the horns that are on his album, but Chris Dominguez's Farfisa organ is pumping like a calliope gone insane.

Hopefully songs like "Caca de Vaca" and "Betty's World" will find their way on vinyl.

While on the subject of King Carrasco: Joe King and Band and Los Rabies from Eagle Pass teamed up to rock a small but vocal enthusiastic Skipwilly's crowd New Wave night Oct. 23.

Los Rabies' beserk rockabilly moved a lot of people—moved 'em to offer free transportation back to Eagle Pass. Band spokescreature Joe Rabid said they really did know the songs but his guitar playing partner caught amnesia and started playing Chinese chords.

Joe King and the kids whipped out their unique brand of Tex-Mex Rock and Roll to some hard core crazies who didn't want them to leave. Thanks to Joe Pugliese for turning on the lights so we could all go home.

Carrasco is building quite a loyal following in the Alamo Town. That loyal following is quite unhappy at a joint called the Friendly Spot on the outskirts of the chic King William Historical District. Seems Joe was scheduled to play there the Friday after the Skipwilly's gig but was cancelled without notice for various reasons ranging from "not enough room," to "not enough versatility" to "something about one of the owners birthdays" to "there was a mixup".

The only thing I can say is that's a damn shame. Actually I could say a lot more but common courtesy, communication and disappointed fans and the word friendly just don't seem to mean a hell of a lot anymore.

Ah well, Joe King Carrasco and the band will be at Annie's Castle Club on West Avenue Dec. 7 for sure. Don't miss it.

Okay, Okay, Okay. That's the run-down on local vinyl. What it boils down to is the local people are taking the responsibility for getting their music recorded. ★



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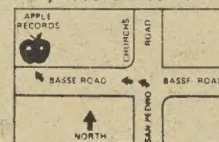


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The Godfather	1703 N. St. Mary's	(224-6510)	Jazz (Mon & Tues)
The Knave	1375 Austin Hwy.	(826-2042)	Rock & Disco
The Place Next Door	Wurzbach & Data Point	(699-6935)	Rock
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The Road Apple N.E.	4439 Walzem	(657-5935)	Country Rock
The Shadows	11799 West Ave.	(341-9991)	Progressive Country (Mon-Sat)
Shep's Palace	Poteet Hwy.	(624-2487)	Rock'n'Roll (Fri-Sun)
Skipwilly's	1502 Bitters Rd.	(824-0696)	Best in Rock'n'Roll
Southcross Villa Club	4032 E. Southcross	(337-5242)	Rock'n'Roll
The Union Jack	2022 McCullough	(732-3954)	Acoustic folk music
Village Inn	9 Winding Way Hill Country Village	(494-9833)	Progressive Country

### 79 OPINION POLL

We want your opinion of the best of 1979. The results will be published in the December issue. A drawing will be held and the top 5 winners will get a *free* It's Only Rock'N'Roll t-shirt! Please answer as many as you can then cut out this form and send it to It's Only Rock'N'Roll, Reader's Poll, P.O. Box 5629, San Antonio, Texas 78201.

Best new artist or group  
Best female artist  
Best male artist  
Best group  
Best local band  
Best songwriter(s)  
Best single record  
Best album  
Best concert  
Disappointing album  
Disappointing concert

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